

LECTURE

CONTRIBUTION OF MUSLIMS TO SANSKRIT

by - Satya Vrat Shastri  
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पुर्वोक्तिः

शुक्लाम्बरधरां शुक्लां कीर्णापुस्तकधारिणीम् ।

मकतदौमङ्गरां नित्यं वाग्देवीं प्रणमाम्यहम् ॥१॥

विष्ट्या विवसति पुरतः परिषदिहाभिरूपमुपिष्टा ।

अथ्यज्ञातामथास्यां निर्वहन्ति भारतदेशस्य राष्ट्रपतयः ॥२॥

नानारत्नसमुद्रा वा दिव्या गोवाणिभारती ।

कृती यत्नो महास्तत्र यवनैरप्यसंशयम् ॥३॥

प्रभुनराशावुपलभ्यमानं

मरन्दमाश्वादयितुं समुक्ता

स्वस्यावशा चेत्समुपैति मृड्ग-

रात्रिर्विचित्रं किमिवास्ति

इच्छामधमे स्थितिमागिनौ पि

नेके विपरिचत्प्रवराः प्रमोदा

गोवाणिवाणीपरिशीलनेन

तद्वाङ्मयं वृद्धिपुतं कितेनुः ॥४॥

वृत्तस्य तेषामतिविस्तृतस्य

निवेदनायैव निमन्त्रितौ हम् ।

विद्वद्वराणां भवतां पुरस्ताद्

वानं मदीयां समुदीरयापि ॥५॥

तां सन्तः नौमुनीन्त्य उपसृज्य कितहेतवः ।

हेमनः संशयते ह्यग्नौ विदुषिः श्याम्किः अपि वा ॥६॥

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पुर्वपीठिका

शुक्लाम्बरधरां शुक्लां कीर्णापुस्तकवारिणीम् ।

भक्तदोमङ्करां नित्यं वाग्देवीं प्रणमाम्यहम् ॥१॥

दिष्टया विलसति पुरतः परिषदिहाभिरूपमूयिष्ठा ।

अभ्यजातामथास्या निर्वहन्ति भारतदेशस्य राष्ट्रपतयः ॥२॥

नानारत्नसमृद्धा या दिव्या गोवाणिभारती ।

कृतो यत्नो महांस्तत्र यक्नैरप्यसंशयम् ॥३॥

प्रसूनराशावुपलम्बमानं

मरन्दमास्वादयितुं समुत्कृता ।

स्वस्यावशा चेत्समुपैति मृड्ग-

रात्रिर्विचित्रं किमिवास्ति तत्र ॥४॥

इस्लामधर्मे स्थितिभागिनोऽपि

नैकै विपश्चित्प्रवराः प्रमोदात् ।

गोवाणिवाणीपरिशीलनेन

तदाङ्गम्यं वृद्धियुतं वित्तैः ॥५॥

वृत्तस्य तेषामतिविस्तृतस्य

निवेदनायैव निमन्त्रितोऽहम् ।

विद्वदराणां भवतां पुरस्ताद्

वाचं मदीयां समुदीरयामि ॥६॥

तां सन्तः श्रोतुमर्हन्ति सदसद्व्यक्तिहेतवः ।

हेम्नः संलक्ष्यते ह्यग्नी विशुद्धिः श्याम्किाऽपि वा ॥७॥



by - Jayaraj Chandra  
Professor  
University of Delhi

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His Excellency the President of India, Padma Bhushan Shri Suraj Bhan, Professor Veda Vyasa, Shri M.Nath, Colleagues and friends,

I have great pleasure in speaking to you this evening on the contribution of Muslims to Sanskrit. That pleasure becomes doubled with the presence among us of our respected Rashtrapati. With his permission I start my lecture.

One of the oldest languages of the world Sanskrit has grown and developed in India over the past thousands of years. Its literature consists of some of the finest specimens of human creation. It has been enriched by people of different cultural and ethnic groups, different religious and social backgrounds, different linguistic and speech habits. It is Indian in the true sense of the term, not possible to be associated with any particular community or group of people. Still in popular notion it has come to be associated with the Muslims. <sup>Hindus</sup> It is to remove this erroneous notion, arisen in all probability from lack of adequate information, that the present exercise is being undertaken.

It may in passing be pointed out here that there is a basic difference between the condition of Sanskrit and that of Persian/Urdu. The latter have been after the introduction of Islam in India for almost a thousand years the languages of the Muslim rulers enjoying the privilege of being the languages of State. If the Hindus took to them they did so in all probability for gaining an access to the ruling class







with all its attendant advantages. Again, these two languages, Persian and Urdu, were spoken at least by an important section. There was no such outward advantage with Sanskrit. If in spite of this non-Hindus, the Muslims in particular, patronized it, studied it and interpreted its vast literary wealth, they did so for the mere love of it. They were probably so deeply impressed with its charm, its sweetness, its rhythm and its richness that they thought <sup>to</sup> ~~to~~ drink deep at its fountain-head, either directly or through translations.

It has been the special characteristic of this country that two parallel planes have continued to exist in it side by side. While on the actual plane it has accepted distinctions of caste and creed, on the intellectual plane it has discarded them, (resulting in its development, in spite of a multiplicity of castes and creeds in it, as a haven of peaceful co-existence.) There has as a consequence been a good deal of give and take between castes and communities and communities. <sup>A great majority of Indians have spiritualism deeply ingrained in them.</sup> The quest of knowledge for the realization of the Supreme has been common to all the inhabitants of this ancient land. Any pious person or a spiritual leader <sup>in India belonging to any faith</sup> would find adherents in it from all communities, Hindus, Muslims and Christians, <sup>and even among the untouchables from the time of the Vedas.</sup> It was in this country that Andal, a woman of low caste could win the veneration of the Always in the South. It was in this country again that the work of Pariahs like Thirupam could secure recognition from such stalwarts as Ramanuja. The religious leaders who influenced large sections of society



with all its attendant advantages. Again, these two languages, Persian and Urdu, were spoken at least by an important section. There was no such obvious advantage with Persian. It in spite of this Persian, the Muslims in particular, patronized it, studied it and interpreted its vast literary wealth, they did so for the sake of it. They were probably so deeply imbued with the charm, the sweetness, the rhythm and the richness that they thought to drink deep at the fountain-head, rather directly or through translations.

It has been the special characteristic of this country that two parallel planes have continued to exist in it side by side. While on the actual plane it has accepted the functions of caste and creed, on the intellectual plane it has discarded them, renouncing in its development, in spite of a multiplicity of castes and creeds in it, as a haven of peaceful co-existence. There has been a consciousness both a good deal of give and take between castes and creeds and communities and communities. The quest of knowledge for the realization of the Supreme has been common to all the inhabitants of this ancient land. Any person person or a spiritual leader would find adherents in it from all communities, Hindus, Muslims and Christians. It was in this country that Andal, a woman of low caste could win the veneration of the Alkays in the South. It was in this country again that the work of Persians like Farid was secure recognition from such rulers as Raza. The religious leaders who influenced large sections of society



in their times like Caitanya of Bengal, Sankaradeva of Assam, Tukaram of Maharashtra, Nanak of Punjab, to mention only a few, did not believe in the distinctions of caste and community and had among their adherents both Hindus and Muslims. As a more telling instance of this could be mentioned Ramananda who had Ravidasa a shoe-maker, Kabir a Mohammedan weaver and Sena, a barber, among his disciples. <sup>The caste distinction is broken</sup> Communal harmony <sup>in the country</sup> was therefore ingrained in the very thinking of the country which had evolved itself along higher paths over the centuries. That is why the two principal communities in it, <sup>the Hindus and the Muslims</sup> though maintaining their separate identity and following their separate religious practices have achieved a kind of fusion that defies all description.

<sup>Many</sup> Hindus visit Muslim saints and their Dargahs and offer prayers. The Muslim saint Saiyad Ali-alHujwiri is as much honoured by the Muslims as the Hindus. The same can be said of the disciples of Muinuddin Chishti and many others. It is again because of this that the Hussaini Brahmins of Rajasthan are found following Mohammedan practices, though adhering at the same time to Hindu rituals and customs. It is again due to this that the Imam Shahi sect of the Muslims is seen following the authority of the Atharvaveda ~~and of Niskalanka~~. And it is due to this again that most of the Sufi saints like Nizamuddin Aulia, Fariduddin Shakarganj, Shah Inayat Shah Kalandar, were initiated by Hindu spiritual leaders.

With such give and take among the Hindus and Muslims it was but natural for them to feel attracted towards the languages and the literatures of each other.



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 Assam, Jyotir of Maharashtra, and of course, to mention  
 only a few, his not believe in the distinction of caste  
 and community and had given their subjects both Hindu  
 and Muslim. As a more telling instance of this could be  
 mentioned Ramananda who had Ravidasa a lower-caste, Kabir a  
 Mohammedan weaver and Jnan, a barber, among his disciples.  
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 like Ahmad Raza Khan, Fariduddin Ghakhar, Shah Inayat  
 Shah Kalandar, were initiated by Hindu spiritual leaders.  
 With such a mix and take among the Hindu and Muslim  
 it was not natural for them to feel attracted towards the  
 languages and the literatures of each other.



In the medieval period arts and letters flourished under the patronage of rulers. If royal or official patronage had not been available to Sanskrit it would not have flourished to the extent it did. Many of the rulers of the period, especially the Mughals, and some of the high officials working under them extended their patronage to it. Of the Sanskrit writers patronized by them could be mentioned ~~were~~ Bhanukara, Akabariya Kalidasa, Pundarika Vitthala, Gaṅga-dhara, Kṛṣṇa, Rudrakavi, Jagannātha Panditarāja, Vedāgarāya, Amṛtadatta, Harinarāyaṇa Miśra, Vāṁśīdhara, Lakṣmīpati and so on.

Bhanukara or Bhanudatta enjoyed the patronage of emperor Sher Shah whom he eulogizes in one of his verses.

He also eulogizes Nizam Shah, identified with Burhan Shah of the Nizam Shahi dynasty who ruled from 1510-1515 A.D. He was the author of eight works two of which are commentaries on his own writings.

One of the greatest of the poets of the 16th Gen. A.D. Akabariya Kalidasa, as his very name shows, was indebted to Akbar for his patronage to him, which had probably prompted him to go in for this peculiar name which was his pseudonym, his original name being Govindabhatta. In his quite a few ~~see~~ verses preserved in the anthologies he speaks of a number of kings of his time such as Rāmacandra of Rewa, who sent Tansen to Akbar's court, a king of Gurjara, Gurjarendra, king Jallala, a Vaghela king and one Dalapati.

Emperor Akbar was a great lover of literature and a number of Sanskrit poets, scholars and men of letters enjoyed







his patronage. Bhānucandra and his disciple Siddhacandra wrote an exhaustive commentary on the Kādambarī. Bhānucandra, as he himself says in the prefatory verses, was Akbar's favourite: अकबरद्विमापतिदत्तमानः.

Rāmacandra wrote Rāmaavinoda an astronomical work in Sanskrit for Rāmadāsa Bhūpāla, a minister of Akbar which gives his (Akbar's) full genealogy. His brother Nīlakantha wrote Todarānanda, a work on Civil Law, Astronomy and Medicine for Todarmal, one of Akbar's ministers.

Behari Krishna Das wrote a work Pārasīprakāśa which, as the author himself states, was composed for the pleasure of Akbar: अकबरनृपलक्ष्यार्थम्, so were composed the works Vīṇisāra and Nartananirnaya on music, dancing and so on by Gangādhara and Pundarīka Vithāla respectively.

As was Akbar so were his son Jehangir and grandson Shah Jehan. In the former's reign a scholar Śrīkr̥ṣṇa in whom he placed great confidence wrote Bījanavāṅkurā, a commentary on Bhāskarācārya's Algebra and a poet Rudra Kavi wrote three works, the Kīrtisanullāsa, and the Danāśah Carita on emperor Jehangir, on the emperor's son prince Khurram and Akbar's son prince Danyal. In the <sup>son of Jehangir</sup> ~~latter's~~ reign there flourished a number of Sanskrit poets and scholars, the most prominent of them being Panditaraja Jagannātha who wrote a number of works like the Rasagāṅgādhara, the Bhāminīvilāsa, the Gangālaharī and so on and who spent quite a few of his earlier years under his benevolent patronage: दिलीवरत्नमपाणि-पल्लवतले नीतं नवीनं वयः, having been invited to his court when his fame had spread with the defeat by him of a Jaipurian







Kazi at a disquisition concerning Islam. In a verse ascribed to him he praises the munificence of the lord of Delhi or the emperor. According to him it is either the lord of Delhi or the Lord of the universe who can fulfil people's desires:

दिल्लीश्वरौ वा जगदीश्वरौ वा  
मनोरथान् पूरयितुं समर्थः ।

Of the gifts by other kings, he says: (They are too tiny), they can procure for us a vegetable or a pinch of salt in a meal:

अन्यैर्नृपालैः परिदीयमानं  
शाकाय वा स्याल्लवणाय वा स्यात् ।

According to a tradition he married a Muslim girl, Lavaṅgī. He enjoyed Shah 'Jehan's patronage in full. It was he who conferred on him the title of पण्डितराज for his Āsafavilāsa, a work written by him in praise of Nawab Asaf Khan, brother of Nur Jehan and the minister of Shah Jehan:

सर्वसाम्राजसहजहांप्रसादाश्रितपण्डितराजपदवीविराजितेन.....

He is said to have left Delhi after the death of Dara Shikoh whom he greatly admired for his learning.

Among other writers of Shah Jehan's reign mention may be made of Munīśvara who wrote the Siddhāntasārvabhauma also called Siddhantatattvārtha, a versified compendium of theoretical astronomy, Nīrṣtārthadūyī, a commentary on the well-known mathematical work the Līlāvati, a ~~commentary on the~~ and Marīci, a commentary on the Gaṇitādhyāya and the Golādhyāya of Bhāskara's Siddhāntaśiromani besides a small work, the Pātisāra, Bhagavatīśvāmin who wrote Kāvyaavrttiprabodha a







treatise on metres used in Kāvyaś, Nityānanda who wrote two works on astronomy the Sarvasiddhantarāja and the Siddhāntasi-ndhu, the latter at the instance of Asaf Khan, the minister of Shah Jehan: सौख्यं वासफलां विधाति सकलान् वणाश्रितान्

पालयन् तस्य प्रेरणया , Vedāṅgarāya who wrote a number of astronomical and religious treatises, the more prominent of them being the Pārasīprakāśa, dealing with the methods of conversion of the Hindu dates into Mohammedan and vice versa and Arabic and Persian names of the week, the months, the planets, the constellations and so on, which he wrote to please the emperor and gain his favour:

श्रीमच्छाहजहान्महेन्द्रपरमप्रीतिप्रसादाप्तये,

Harinārāyaṇa Miśra no work of whom has come down to us except the two verses in the anthologies in one of which he praises his patron, the emperor Shah Jehan,. It is interesting to note that it was not only the emperor who patronised Sanskrit scholars, his queen Mumtaz Mahal too did the same. Vamśīdhara Miśra, a Sanskrit poet of note, enjoyed her patronage. The anthology, the Radyāmṛtatarāṅgiṇī records a verse by him. There appears to have been a rivalry between the two great contemporaries Panditarāja Jagannātha who enjoyed the favour of the emperor and vamśīdhara Miśra who enjoyed the favour of the queen. The said anthology has a verse by the Pandita-rāja too. Both the poets through a verse each are interpreted to have a dig at each other.



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The Panditarāja says that he does not find an elephant anywhere near him, not to speak of a lion, on whom he could show his prowess:

दिगन्ते श्रूयन्ते मदमलिनगण्डाः करटिनः  
करिण्यः कारुण्यास्पदमसमशीलाः खलु मृगाः ।  
इदानीं लोकेऽस्मिन्ननुपमशिलानां पुनरयं  
नखानां पाण्डित्यं प्रकटयतु कस्मिन् मृगपतिः ॥

Vaṁśīdhara Miśra says that the favourite of Mahādeva (oblique reference to Shah Jehan) is a bull. The favourite of Durgā (oblique reference to Mumtaz Mahal) is a lion. Since it enjoys Her favour (meaning that since he enjoys Mumtaz's favour) it does not find any body to test its prowess; not even the Siva's bull, (meaning Panditarāja Jagannātha who enjoys Shah Jehan's favour, Siva being taken as symbolic of him) for that is a bull after all:

दिङ्मागाः प्रतिपेदिरे प्रथमतो जात्यैव जेतव्यतां  
सम्भाव्यस्फुटविक्रमोऽथ वृषामो गोरैव गोरपतेः ।  
विक्रान्तेर्निर्दिष्टं करोतु कतमं नाम त्रिङ्क्षीतले  
कण्ठेकालकुटुम्बिनीकरुणया सिक्तः स कण्ठीरवः ॥

Not only the Mughals, other Muslim rulers or noblemen or officers too extended patronage to Sanskrit scholars and writers of their time.

King Shahabuddin, in all probability a ruler of Kashmir, had in Amrtadatta a court poet in Sanskrit who recorded the fact of the despatch of a message by him (Shahabuddin) to one Mir asking him to desist from invading Kashmir.







King Burhan Shah of the Faruqi dynasty which ruled between 1320-1600 A.D. at Anandavalli at Khandesh had in Pundarikā Vitthala, a writer of repute, who concentrated on writing on music in Sanskrit at his court. Vitthala later shifted to the court of Madhava Singh of the Kacchapa dynasty at whose instance he composed the well-known work on music the Rāga-mañjarī. He was also a favourite of Akbar, the Great.

Shayesta Khan, Aurangzeb's maternal uncle and general had in Caturbhuja, a poet and a rhetorician like Panditarāja Jagannātha. He composed the poem Rasakalpadruma in glorification of his patron.

Laksmīpati, a poet of the 17th cen. A.D. flourished during the reign of Aurangzeb's son Muhammed Shah the life-story of whose minister Abdullah he poetizes in his work, the Abdulla-carita.

The Muslim rulers and the noblemen not only extended patronage to Sanskrit by admitting Sanskrit poets and writers of eminence to their courts providing them with all incentive and encouragement by honouring them and giving them help, financial or otherwise, to enable them to carry on their literary activities unhampered, they also extended patronage to Sanskrit by arranging for the translations of the classics into it. They were actuated herein by the desire to make this vast wealth of knowledge available to their correlative religionists who had to have a thorough acquaintance with Sanskrit before they could execute their assignments. It is through their efforts that the translations into Persian of such works as the Mahābhārata, the Bhāgavatapurāṇa and so on were undertaken





and brought successfully to completion. It is interesting to note that at the instance of Akbar the translation into Persian of the Rāmāyana and the Mahābhārata was undertaken. It was his great grandson, the learned prince Dara Shikoh, who carried out the translation into Persian of the Upanisads under the title Sirr-ul-Akbar. He also translated the Yogavāsistha into Persian. Among his original compositions may be mentioned the Jamudrasāṅgama on the technical terms of Hindu pantheism and Sufi phraseology and Mukalamah-i-Baba Lal Das, a dialogue between himself and Baba Lal Das in the course of which he dealt with the ideals of Hinduism. An interesting fact that bears reproduction here is that a condensed version of the Mahābhārata under the title Razm-namah, Book of War, was prepared under orders of Akbar. It was richly decorated with pictures. For its manuscript alone Akbar spent an amount equal to some £ 40000. Abul Fazl contributed the preface to it and its copies were distributed under royal orders to nobles. Among other notable translations of Sanskrit works into Persian, under orders of Muslim kings, mention may be made of the Atharvaveda first by a converted Mohammedan of the South and Abdul Quadir who could not complete it and later by Haji Ibrahim Sarāpīndī, the mathematical work, the Rājatarānginī by Maulana Imamuddin, the Harivamśa by Masarulla Mustafa, the Pāncatantra under the title Kalilah Damnah by Maulana Hussaini Waiz. An easier adaptation of the last was also attempted under the title Āyār Danish. The Vala-Damayanti story was rendered into Persian under the title Val-Daman. The Dvātrīṃśatputtalikāśimhāsana was translated into





Persian by Abdul Quadir with the help of a learned Pandit under the title Khiraḍ Afza-Namah. The Gaṅgādhara and the Maheśamahānanda were translated under the general supervision of Abul Fazl.

The first Bengali translation of the Mahābhārata was carried out under the orders of the Bengal ruler Nāsir Shah (1282-1325 A.D.) to whom the well-known poet Vidyāpati dedicates one of his Padas. Similarly emperor Hussain Shah was responsible for providing inspiration for the translation into Bengali of the Bhāgavatapurāṇa. His general Paragal Khan was equally devoted to Sanskrit learning. It was under his orders that Navīndra Paramesvara translated the Mahābhārata upto the Strīgarvan which was listened to every evening by himself and by the congregation of his courtiers in his palace. His son Chuti Khan encouraged Śrīkaranandin to undertake a translation of the Śvamedhikaparvan of the Mahābhārata which he successfully brought to completion.

The Muslims were not only great patrons of Sanskrit learning. They, at least some of them, were good composers in it too. A few verses of Shaysa Khan, the maternal uncle of Aurangzeb, are found in a manuscript of Caturbhuja's Rasakalpadruma which is preserved in Alwar Maharaja's Manuscript Library.

A more important Muslim composer in Sanskrit, however, is Nawab Abdul Rahim Khan-i-Khana, the noted literateur and the occupant of the highest post of Vakil under Akbar. He wrote nine works apart from preparing the Persian translation of the





Tuzk-i-Babari, the autobiography of Babar in Turkish: (1) The *Dahāvali*, (2) the *Nagara-sobhā*, a collection of 172 Dohas, (3) the *Barve Nayikābheda*, (4) the *Barve*, (5) the *Madanāstaka*, (6) the *Phutakar Pada*, (7) the *Śrngārasorathā*, (8) the *Rahīm Kāvya* and (9) the *Khetakautuka*, an astrological work. Of these (5), (8) and (9) are in a mixed style, a commingling of Sanskrit and Persian/Arabic or Braj/Awadhi.

When the Mohammadans came to India from Arab lands and Iran they brought with them their languages, Arabic and Persian. For centuries these served as official languages. Later due to local environments a local language with a preponderance of Arabic and Persian words under the name Urdu came to replace them. Even while Arabic and Persian were the official languages of the Muslims, the local nobility continued to use Braj and Awadhi. Literary composition was predominantly carried out in them. Their beauty and grace attracted the Muslims too. They also took to them for their works. Sanskrit, though nowhere in the picture at the official or the popular level was by virtue of the vast fund of literature always on the side-lines. It could furnish to the literatures of the period thoughts and images which they could incorporate in their works in their own media. A study of it was, therefore, considered useful for a high-quality literary production. It was this usefulness which prompted many a Muslim and Hindu writer of the medieval ages to take to its study. Creative writers, at least some of them, were attracted by its charm, its rhythm, its cadence, its richness. They started trying their hand at it. Alongwith it they continued





with their own language. Urdu/Persian or Braj/Awadhi. Their writings, therefore, came to appear in all the three languages Persian/Urdu, Braj/Awadhi and Sanskrit. Sometimes they would write exclusively in Persian/Urdu or Braj/Awadhi or Sanskrit. The readers of the contemporary period could understand all of them. It created no difficulty if any one of them or all of them or any two of them were adopted in a composition. It would also prove the proficiency and the skill of the authors in different languages. This resulted in the emergence in the medieval ages of a literary style called the Manipravāla where one line in a couplet would be in Sanskrit and the other in Persian/Urdu or one line in Braj/Awadhi and the other in Persian/Urdu. The metre in each case would invariably be that of Sanskrit. Further, Persian or Arabic words would figure in a couplet with Sanskrit suffixes. The earliest example of this is found in the verses of poet Laksmipati, as for example:

- (i) स नरो गोस्तनीं त्यक्त्वा करोति गोस्तमज्ञानम् ।
- (ii) यतस्ततो म्यानुक्त्वा जहरं त्यज्यते वपुः ।
- (iii) वज्रोरेणु च योषित्सु दुष्मणी यैर्विधीयते ।
- (iv) फ्रामोशी न विधातव्या बरदास्तं विधीयताम् ।

The above style has been followed as stated earlier in three of his works by Khan-i-Khana too. In a pure Sanskrit verse in the beginning of his Khetakautuka he says that he is following in the footsteps of earlier writers who composed their works with an admixture of Persian vocabulary :

फारसीयपदमिश्रितग्रन्थः खलु पण्डितैः कृताः पूर्वं ।  
सम्प्राप्य तत्पदपर्यं करवाणि खेटकौतुकं पर्यः ॥

1. The first part of the paper is devoted to a discussion of the general principles of the theory of the structure of the atom. It is shown that the structure of the atom is determined by the laws of quantum mechanics, and that the structure of the atom is determined by the laws of quantum mechanics.

2. The second part of the paper is devoted to a discussion of the general principles of the theory of the structure of the atom. It is shown that the structure of the atom is determined by the laws of quantum mechanics, and that the structure of the atom is determined by the laws of quantum mechanics.

3. The third part of the paper is devoted to a discussion of the general principles of the theory of the structure of the atom. It is shown that the structure of the atom is determined by the laws of quantum mechanics, and that the structure of the atom is determined by the laws of quantum mechanics.



A couplet from each of the three works of Khan-i-Khana where he employs the mixed style would suffice to give one an idea of it.

From the Khetakautuka :

अव्वलसाने यदा रासः खिस्मनाकश्च काहिलः ।

मनुजः स्वार्थकृता स्याद् भवेद् बेरो तु जाहिलः ॥

"If Rāhu were to be in the Janmalagna, a person would remain unhappy, would be indolent, ugly, selfish, needlessly hostile and foolish."

From the Rahīma-kavya :

एकस्मिन् दिवसावसानसमये में था गया बाग में

काचित्त्र कुरङ्गबालन्यना गुल् तौड़ती थी खड़ी ।

तां दृष्ट्वा नक्याकनां शशिमुखीं में मोह में जा पड़ा ।

नौ जीवामि बिना त्वया शृणु फिरे तू यार कैसे मिळे ॥

"One evening I went to a garden when a damsel with eyes like those of the young one of a deer was picking up flowers. When I spotted that young lady with a moonlike face I lost my consciousness. O my darling, listen, I can't live without you. How can I, O Loved one, have you?"

From the Madanāṣṭaka :

विगतघननिशाथे चाँद की रोशनाई

सघनघननिकु, जै कान्ह वंशो बजाई ।

सुतपतिगतनिद्रा स्वामियां होड़ भागी

मदन शिरसि भूयः क्या बलावान लागी ॥

"The moon was shining in the cloudless midnight. Kṛṣṇa played on the flute in a thick bower. The Gopīs woke up and ran leaving their husbands and sons. O Cupid, what a great problem set on the head?"





Khan-i-Khana has not only invariably followed the mixed style only, he has written in pure Sanskrit also oftentimes. A few of his Sanskrit verses are marked with intense spirituality and can easily steal the palm over similar compositions of the Vaisnava saint-poets, e.g.,

अहल्या पाषाणः प्रकृतिपशुरासीत् कपिचमू-

गुहोऽमुञ्चाण्डालस्त्रितयमपि नीतं निजपदम् ।

अहं चित्तेनाश्मा पशुरपि तवाचादिकरणौ

क्रियामिश्चाण्डालौ खलु न मामुद्धरसि किम् ॥

"Ahalyā was a stone. The army of monkeys animal by nature. Guha was Cāndala. All of these three were taken by you to your abode. I am a stone in mind, an animal in offering you worship etc., and Cāndala in actions. O Rāma why don't you then come to my rescue?"

Tradition has it that once Jagannātha Trisūlī, a poet friend of Khan-i-Khana recited to him a couplet composed by him:

प्राप्य बलानधिकारान् शत्रुषु मित्रेषु बन्धुवर्गेषु ।

नापकृतं नोपकृतं नोपकृतं किं कृतं तेन ॥

"If by getting into office, which is not to remain with one permanently, one did not harm the enemies, or favour the friends, or honour the relations, what has one done?"

Khan-i-Khana quietly listened to it, changed only the Matrā in the first syllable in the second hemistich and recited it back:

नोपकृतं नोपकृतं नोपकृतं किं कृतं तेन ।

What greatness! Even in the case of the enemies it should not be अपकृतम्, harm. It should be उपकृतम्, favour, in their case too.





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Khan-i-Khana also introduced the style of himself rendering (i) some of his own verses (ii) or those of earlier authors in Braj. An instance of (i) is:

Sanskrit original :

अच्युतचरणतरङ्गिणि  
शशिशैखरमौलिमालतीमाले ।  
मम तनुवितरणसमये  
हरता देया न मे हरिता ॥

Braj rendering :

अच्युत चरन तरंगिनी शिवसिर मालति माल ।  
हरि न बनायो सुरसरि कीजो इंदव माल ॥

An instance of (ii) is :

Sanskrit original :

याचना हि पुरुषस्य महत्त्वं नाशयत्यखिलमेव तथाहि ।  
सद्य एव भगवानपि विष्णुवर्त्मनो भवति याचितुमिच्छन् ॥

Braj rendering :

रहिमन याकता गहे बड़े शोटे ह्वे जात ।  
नारायण हू को भयो बावन अंगुर गात ॥

Among other Muslims who could originally compose in Sanskrit mention may be made of Aurangzeb's half-brother the learned Dara Shikoh. The late Dr.P.K.Code of Poona has discovered a Ms. dated 1708 A.D. of the Mughal Prince's Sanskrit composition, the Samudrasangama wherein are pointed out the common features of Hinduism and Islam. Since with the same theme the prince had written the work Majmul Bahrain (=the confluence of the two oceans) in Persian, it is difficult to say as to whether the Sanskrit work is merely a translation by the prince or by some Pandit of his Persian work. More





important than the above work, however, is a letter written in Sanskrit by the prince which was published in 1940 in the *Brahmavidyā*, the Adyar Library Bulletin. This shows the unusual command of the prince over Sanskrit which he handles almost in the style of Bāṇa :

स्वरित श्रीमद्वैष्णवाथपवारजः प्रथमानागम्यपुण्यसमासावसत्तमावपुसावसमा  
निगाक विकदम्बवृन्दारकाधिपापिवावनिरन्तरास्वावसुधासंवावसंवित्सवेधानवबहुय-  
गवपविविधानकेसकालिखीविवाप्रयोतनोद्योतसवः सप्तोताकृतानि न्यवन्वादीन्दु-  
वृन्देषु ॥४॥

After Dara Shikoh, the great name among Muslim creative writers of Sanskrit is that of saint Akbar Shah who adorned the court of Nawab Tana Shah of the Qutb Shahi dynasty of Golconda. Akbar Shah is also known as Kalimullah Hussain or simply as Bade Sahib. He is famous because of this very valuable work in Sanskrit, the *Srīngāramañjarī*.<sup>1</sup> In this the devout Muslim starts with paying respects to Hindu divinities and his preceptor, the Guru:

गुरुं गणपतिं दुर्गां वटुकं शिवमच्युतम् ।

ब्रह्माणं गिरिजां लक्ष्मीं वाणीं वन्दे विभूतये ॥

Akbar Shah or Bade Sahib was born, as he informs us in the Introduction to his work, in the family of Saint Gesu Daraz who lived between 1321-1422 A.D. and who came to the Deccan during the time of Feroz and Ahmed I of Bahmani.

1. Edited with a Critical Study by Dr. V. Raghavan, Hyderabad Archaeological Department, Hyderabad, 1951.

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The Sṛṅgaramaṇjarī like the Kāmasūtra of Vatsyāyana, is a work on Erotics. The author deals with the subject in a scientific and authoritative manner. He says that one of the special features of his work is the description of the varieties of women called Padminī, etc., which the earlier works quoted by him had not dealt with. He deals with the varieties of the Nāyikās on the basis of the different kinds of moods and reactions in love and also classifies them by Gunas. As regards the Nāyakas he mentions four types, Bhadra, Datta, Kumāra and Pāñcāla. The corresponding Nāyikā types are Hastini, Citrinī, Sankhinī and Padmini. The Sṛṅgaramaṇjarī elucidates some unknown facts in Nāyaka-Nāyika-relationship, gives more precise illustrations than those in the earlier treatises and wherever necessary abridges the treatment of the subject. The author's high conception of love with which he makes his definition of the Svīyā, Parakīyā and the Sāmānyā accord, is praiseworthy. Love according to him is only one indivisible object whether it is Svīyā or Parakīyā. It is to him an act of God : daivayoga eva kāraṇam.

Well-known scholars like Stein<sup>2</sup> have said that for a time Sanskrit was adopted as an official language by some of the Mohammedan rulers of Kashmir. Sanskrit inscriptions have been found on a number of Mohammedan tombs there. One of them on

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2. Kalhana's Chronicle of the Kings of Kashmir, Vol. I, p.130, f.n. 2; ZD.MG., XL, 9; Ind. Ant., XX, 153.



a tomb in the cemetery of Baha'uddin Sahib at Srinagar bears a date corresponding to A.D. 1484.<sup>1</sup>

A stone inscription of Dhurail in the District of Dinajpur, West Bengal, of 1455 Saka Era records the construction of a bridge by one Faras Khan, Minister of Ministers, the son of Nrraja Khan in the reign of Muhammed Shah.<sup>2</sup>

Daraf Khan who is identified with Jaraf Khan and who conquered Saptagrama in Bengal is said to have written a hymn to the Ganga<sup>3</sup> which attained some popularity in the contemporary period.

One of the most conspicuous monuments of the cultural intermingling of the Hindus and the Muslims is the appearance in the periodically increasing Upanisadic lore of the Allopanisad which reveals the means of the realization of Allah, God, as the Muslims would see it.

The pursuit of Sanskrit studies by Muslims was not restricted to the medieval or the early modern period only. It has come down to our times. There are some Muslims even now who have deep and abiding love for Sanskrit so much so that one of them Shri Ghulam Dastgir of Bombay sent out an invitation for the marriage of his

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1. Kalhana's Chronicle of the Kings of Kashmir, Vol. I, p.130, f.n.2; ZD.MG., XL,9; Ind.Ant., XX, 153.
  2. Sanyal, N., List of Inscriptions in the Museums of the Varendra Research Society, Rajshahi, p. 14.
  3. Journal of the Asiatic Society of Bengal, Calcutta, Vol.XVI, 1847, pp. 393 ff.





younger brother in Sanskrit. It reads as follows :

अव्यक्तमेकं महम्मद अकारः

इति गजनोमहमूदस्य नाणके

गमनागमने चापि भासो भवति यद्यपि ।

संमानो वर्धते मम अवश्यमुपस्थातव्यम् ।

(रचयिता गुलाम दस्तगीर)

मम चतुर्थपुत्र महम्मद इब्राहिम इत्यस्य शुभविवाहः श्री गुलाबसाहिबशासमहोदयस्य  
(भूतपूर्व इन्दापुरनगराध्यक्षास्य कनिष्ठकुन्या रशादा इत्यनया सह सुनिश्चितः  
कृतः ।

अयं विवाहसमारोहः अत्यं दिनेश्वरमासस्य एकविंशतितमे दिनाङ्के रविवारे  
(२४.१२.१९७५) प्रातः सार्धदशवादनसमये (१०-३०) पोमलवाडी रेल-यान-  
स्थानकेसमाप्ते विनिर्मिते मण्डपे समाराजितः भविष्यति इति सुसमुदं निवेदये ।  
अस्मिन् शुभाचारे भवद्भिः सपरिवारमागत्य शुभाशिषाः समर्पयितव्या इति  
मनसा सागृहं प्रार्थये ।

भवदीया किन्तोता

मासूम बा अब्बास अला विराजदार

विवाहस्थलम् --

सय्यद कासोम अब्बास अला

पोमलवाडी-रेल-यान-स्थान-प्रमुखः

(स्टेशन मास्टर)

नाकुरा करमाला, जोला सोलापुर

महाराष्ट्र

Shri Dastigir is one of the Sanskrit scholars honoured last year by the Govt. of Maharashtra.

In the early part of the present century a Muslim scholar of Aligarh Shri Habibur Rehman Shastri had devoted years to the study of Sanskrit and come to be known as Pandit Habibur Rehman Shastri. He published a commentary called the Tattvaparakāśa on the Isópanisad besides a critique on Rasa called the Rasadarsan.

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DEPARTMENT OF CHEMISTRY

LABORATORY OF PHYSICAL CHEMISTRY

CHICAGO, ILLINOIS

1925

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He was a frequent contributor to the Tattvacintamani, a magazine published from Vrindavan. One of his articles on the Rāsa-rahasya appeared in the Kalyana of Gorakhpur. Mr. Bashir Ahmed Mayukh, a farmer of Salopura, Kotah, Rajasthan, is a devoted scholar of Sanskrit and Hindi. His book the Svarnarekhā has appeared from the Bharatiya Jnanapitha, New Delhi.

Prof. Fathullah Mojtabai, Cultural Counsellor of the Imperial Embassy of Iran in India is a noted Sanskrit scholar and a well-known exponent of Hindu philosophy. He has translated into Persian the Gītā, the Laghuyogavāsistha and the Mahopanishad with Notes and Text-study. Recently he delivered in New Delhi a series of three Lectures called Zakir Hussain Memorial Lectures on 'Hindu-Muslim relationship'.

Among other prominent present-day Sanskritists mention may be made of Dr. M. K. Durrani Shastri, Assistant Director, Rashtriya Sanskrit Sansthan, New Delhi who worked for his Ph.D. dissertation on 'A comparative study of the Duties of Man as prescribed in the Gita and the Koran' and wrote a commentary in Urdu on the Uttararamacarita apart from publishing a few verses in the Malini metre on Visvabandhutva, world brotherhood, in the Sanskrit Ratna-kara besides publishing articles in Sanskrit journals like the Gandivan, the Surabharati and so on, Dr. Muhammad Ali, Lecturer in Sanskrit, Kishori Naman P.G. College, Mathura who worked for his Ph.D. dissertation on 'The Etymologies in the Brahmanas - a Linguistic Study' besides publishing five research papers in research journals, Dr. Mohammed Ismail Khan, Lecturer in Sanskrit, M.M.H. College, Ghaziabad who worked for his Ph.D. dissertation



on 'Evolution of Sarasvati in Sanskrit Literature' and is currently working for his D.Litt. dissertation on the 'Impact of Bharata on Sanskrit Drama' besides publishing 35 papers in research journals. Dr. Mrs. Salma Begum, formerly Lecturer in Sanskrit, Vardhaman College, Bijnor and now U.G.C. Senior Research Fellow, Aligarh Muslim University is working for higher research on 'Philosophy of Dara Shikoh on the basis of Samudrasangama. Another scholar working on Dara Shikoh is Mr. Ghulam Mustafa who is preparing his dissertation in Sanskrit under the title : 'Dara Shikohasya vyaktitvam kritvam ca' for the Ph.D. degree of the Banaras Hindu University. Mr. B.C. Hussaini, Lecturer in Sanskrit, Sri Venkateswara University, Tirupati, is working for his Ph.D. dissertation on 'A Critical Study of the Madhaviya Dhatuvrtti'. Mr. Wazmuddin, a research scholar of the Aligarh Muslim University has submitted for the Ph.D. degree his thesis on 'Games in Ancient India'. Two other Muslim research scholars of the same University, Miss Shaheen M. Qudusi and Mr. Shakir Ali are working currently for their Ph.D. on 'Kalidasa mem Srngararasa' and 'A Critical Study of the Yuktikalpataru ascribed to Bhoja respectively. A gentleman Mr. Shaukat Sultan did his M.A. in Sanskrit from the Banaras Hindu University in 1957 and is teaching Sanskrit at present in Shibly National School, Azamgarh. An account of the present day Muslim Sanskritists will not be complete if mention is not made here of a Muslim couple. Both the husband and the wife are Sanskritists in their own right. The husband Mr. Munad Ali Khan, is Lecturer in Sanskrit in the Govt. College, Mub, Gurgaon.



on 'Evolution of Sanskrit Literature' and is  
 currently working for his D.Litt. dissertation on the 'Impact of  
 Bharata on Sanskrit Drama' besides completing 35 papers in  
 research journals. Dr. Mrs. Saina Begum, formerly lecturer in  
 Sanskrit, Varanasi College, Aligarh and now U.O.C. Senior Research  
 Fellow, Aligarh Muslim University is working for higher research  
 on 'Philosophy of Para Shikhon on the basis of Samastanagrantha'.  
 Another scholar working on Para Shikhon is Mr. Chhama Khatun  
 who is preparing his dissertation in Sanskrit under the title:  
 'Para Shikhonasya Vastutva Kathanam' for the Ph.D. degree  
 of the Banaras Hindu University. Mr. S.C. Khatun, lecturer in  
 Sanskrit, Sri Venkateswara University, Tirumala, is working  
 for his Ph.D. dissertation on 'A Critical Study of the Khatun  
 Chhatravati'. Mr. Khatun, a research scholar of the Aligarh  
 Muslim University has submitted for the Ph.D. degree his thesis  
 on 'Ganes in Ancient India'. Two other Muslim research scholars  
 of the same University, Mrs. Shabnam M. Shabbir and Mr. Shabbir  
 Ali are working currently for their Ph.D. on 'Khatun's  
 Grammar' and 'A Critical Study of the Khatun's Grammar'.  
 Besides Mr. Shabbir, Mr. Shabbir is also working on  
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 Khatun in their own right. The husband Mr. Khatun, Aligarh  
 and is lecturer in Sanskrit in the Govt. College, Aligarh.



The wife Dr. Mrs. Rukhsana Parveen is a Ph.D. in Sanskrit having worked on 'References to Akbar the Great in Sanskrit Literature from 16th to 18th Cen.'

As for Muslim students a number of them are studying Sanskrit. Some of them have done very well in it. A notable example of this is Miss Ayesha Sardar, daughter of Prof. Abdul Karim, Professor of Persian, Ahmadnagar College, who topped the list in 1973-74 in the subject of Sanskrit in S.S.C. Examination in the whole of the State of Maharashtra.

From what has been said above it should be clear that the Muslims, both past and present, have done a lot for the cause of Sanskrit which they have owned, loved and fostered. They have proved, if proof was ever needed, the fact that languages and literatures cannot be identified with any particular section of society. Sanskrit is as much of the Hindus as that of the Muslims. Like the varied channels enriching the waters of the sacred Bhagirathi it has continued to be enriched by different communities over the centuries. Hindus, Muslims, Christians, all have contributed to its growth and development. They, all of them, are a shining example of that close cultural synthesis of the different religions and races of this ancient land of ours that has produced that complex and undefinable phenomenon called Indian culture.

...



The wife of Mr. Mrs. Ramesh Baboo is a Hindu in the

having worked on reference to the Great in 1901

Literature from 1911 to 1914.

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land of ours that has produced that complex and wonderful

phenomenon called Indian culture.



The wife of Mr. Mrs. Fakhara Farver is a P.H.D. in Iran

having worked on references to Akbar the Great in Persian

Literature from 16th to 18th Cent.

As for Muslim literature a number of them are studying

Manuscript. Some of them have done very well in it. A notable

example of this is Miss Yousa Farver, daughter of Prof. Farver

Farver, Professor of Persian, Imamshah College, who topped

the list in 1973-74 in the subject of Manuscript in B.A.

Examination in the whole of the State of Maharashtra.

From what has been said above it should be clear that the

Muslims, both past and present, have done a lot for the cause

of Sanskrit which they have owned, loved and fostered. They

have proved, if proof was ever needed, the fact that languages

and literatures cannot be identified with any particular

section of society. Sanskrit is as much of the Hindus as that

of the Muslims. Like the varied channels enriching the waters

of the sacred Varanasi it has continued to be enriched by

different communities over the centuries. Hindus, Muslims,

Christians, all have contributed to its growth and development.

They, all of them, are a shining example of that close cultural

synthesis of the different religions and races of this ancient

land of ours that has produced that complex and unique

phenomenon called Indian culture.